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The Recorded Art of Marie Dressler

There is little which is more appealing than the story of a star who, once famous, falls upon evil days only to startle the world with a dramatic comeback. Surely this is one of the major reasons for the current interest in Jolson's discs, for altho I knew many collectors in the early forties, I knew very few of them who paid any attention to the great mammy singer's recordings. It was only after "The Jolson Story" was filmed and a new generation discovered him that collectors began to sit up and take notice of his many discs. And a very similar story is that of Marie Dressler. For she too was one of the brightest stars of Broadway who, after having been forgotten by her public for a decade, came back thru motion pictures to become a new star at the age of sixty. And altho she has been dead for a quarter century, her performances in "Anna Christie," "Min and Bill," and "Tugboat Annie" are still rated among the classics of motion picture history. But to the collector of her recordings it is to her earlier career in the American Music Halls at the turn of the century that we must turn.

Marie Dressler was born in the hamlet of Cobourg, Canada, as Leila von Koerber, November 9th, 1870. Even as a girl she was unattractive, but it was to this that she in later years attributed her success on the stage. Her father was a rather shiftless individual, and in pity for her hard working mother she resolved to help by starting to work in her teens. Her ambition was to become a ladt chariot driver in a circus, but when a traveling stock company arrived, she wrote to the manager, who was a brother of the well known Emma Nevada, bragging of her successes in leading roles even tho she had had no experience. Her letter was so convincing that Nevada hired not only her, but also her sister Bonita. Now, at the age of sixteen, she played her first part, Cigarette, in "Under Two Flags." She left the Nevada Company where she was being paid \$6 a week to accept an offer from the Grau Grand Opera Company at \$8 a week, but she never saw a cent of the salary. From there she left for Philadelphia where she signed with the Deshon Opera Company, and played the part of Katisha in the "Mikado." Perhaps her most grueling experience was with her next engagement with the George Baker Opera Company where after twelve months she had mastered a repertoire of around forty operas. As she looked much older than her years she commonly played older parts, and in musicals such as "The Bohemian Girl" and "The Grande Duchesse" she played the parts of queens, while in "Three Black Cloaks" she even played a king.

From Baker's Company she left for Chicago in the early nineties to co-star with Eddie Foy in "Little Robinson Crusoe." As Cunigonde she starred in "The Robber of the Rhine," an opera written by Maurice Barrymore and Charles Peurner. Some other musicals she appeared in during this period were "The Tar and the Tartar" (in which she played the Tartar), "1492," and "Madeleine of the Magic Kiss." One of her deepest friendships began around 1895 when she took a part supporting Lillian Russell in "Princess Nicotine."

After this extensive apprenticeship she finally took Broadway by storm when she played the part of Flo Honeydew in the musical comedy "Lady Slavey," which opened in September, 1896. She was co-starred with the famed eccentric dancer Dan Daly in this production which was an instantaneous hit. A few months ago I had the luck to run across an Edison brown wax cylinder (No. 612) by the Edison Symphony Orchestra titled "Selections from 'Lady Slavey'" which gives some idea of the tuneful songs from this now long forgotten show.

The Recorded Art of Marie Dressler ... (2) Al Debus - - - - -

After this she appeared in one success after the other; "Courtied Into Court," "Hotel Topsy Turvey," "The Man in the Moon," "Miss Printt," "The King's Carnival" (with Sam Bernard), and "The Hall of Fame." In 1900 Lewis C. Strang wrote "Prima Donnas and Soubrettes of Light Opera and Musical Comedy in America," in which he gives an interesting appraisal of the new star. He wrote:

"She has a mental quirk that keeps the incongruous side of her life in her view practically all the time. She cannot help pricking constantly the bubble of mirth any more than she can help breathing. Her humor is just the kind that one would naturally expect to find as a companion to her overflowing physique; ponderous, weighty, and a bit crude perhaps, but spontaneous, real, and thoroughly good natured. She never stabs with the keen shaft of cynical wit, and she does no business in the epigram market. Her specialty is incongruity, for Marie Dressler is a burlesquer in thought, word and deed, and being a burlesquer she is of necessity absolutely without illusions . . . One at all familiar with Miss Dressler's methods cannot have failed to notice her trick of beginning a speech with profound and even convincing seriousness and ending it in ridiculous contrast with a sudden drop from the dramatic to the commonplace. In spite of the fact that one knows for a certainty that she is fooling him, she succeeds invariably in making the first part of her sentence seem honest and sincere."

This review was a nice compliment from a man who was all too willing to attack an artist when he felt like it (see his criticism of Lulu Glaser in the same volume).

In 1904 Weber and Fields had broken up, and each of them went on to produce their own shows. In the following year Marie Dressler signed up with Joe Weber and starred in a series of extravaganzas and burlesques, "Higgledy Piggledy," "The College Widower," "Twiddle Twaddle," and "The Sqaw Man's Girl of the Golden West." The first of these was perhaps the greatest, and starred with her were Joe Weber and Anna Held. In her autobiography "My Own Story" she wrote:

"During the New York run of "Higgledy Piggledy," a very amusing thing happened. The number that I liked best in the show was a silly song I had to sing while Joe Weber (my pickle-king stage father, you remember), was being dangled carelessly over a cliff in the Swiss Alps by a pair of husky guides. The refrain ran like this:

I pray you, spare my father,
Ye hardy mountaineers!
Ah! Let your hearts be tender
And heed a daughter's tears!
I know you will not send him
To meet a fate so sad,
When I have told you he's the only
Pa I ever had!

We had just reached this point in the performance one evening when, to my consternation, I saw a massive figure rise in the

The Recorded Art of Marie Dressler .. (3) ... Al Debus

third row of the orchestra and heard a familiar voice inquire with great distinctness,

"What about me, Marie?"

"It's father," I whispered to Joe

"Your dad?"

I said, "Yes."

The orchestra had stopped playing. All eyes were fastened on me. Obviously the audience thought this was a "plant," a part of the show. Weber took in everything at a glance and his quick wits saved the day. Strolling to the footlights, he leaned over and shouted, "I'll gif her to you, olt man, right after der performance. She's more den I can menach!"

The audience roared with laughter, and father, much embarrassed to find himself the center of so much attention, with great dignity made his way down the aisle and out. Of course the audience still thought he was playing a part and applauded him vigorously. As a matter of fact, his appearance in the theater was a greater surprise to me than to anyone else. This was his first visit to a playhouse in which I was acting and for a long time it was his last."

It will be noticed that Marie Dressler was a musical comedy and light opera star, and not strictly speaking a vaudevillian, for it was not until 1906 that she first tried this form of entertainment extensively in an engagement at Proctor's 58th Street Theater. The success of "Higgledy Piggledy" in this country led to her starring in a London production of the show, but it proved to be a flop "across the pond," and she became bankrupt.

Back in the U.S.A. Lew Fields starred her in her great success in 1909, "Tillie's Nightmare," in which she played for five years. In this production she introduced her famous "Heaven Will Protect The Working Girl," which is not incidently, the song entitled, "Marie Dressler's Working Girl Song" on Edison cylinder 10416. When this show finally closed she appeared in "Marie Dressler's Merry Gambol," which was not nearly as successful. But after a nervous breakdown Mack Sennett contacted her and she completed one of the most successful of the silent comedies with Charlie Chaplin and Mabel Normand, "Tillie's Punctured Romance." (1914)

After her successful fling in movies she returned to vaudeville and in 1917 she was making \$2500 a week. Then she gave up her career to devote her time exclusively to the selling of Liberty Bonds, and when the war was over, she espoused the Actor's Equity strike of 1919. When this was over she was ready once again to resume her career where she had left it two years before. But she soon found that a change was taking place in post-war America. She was 47 now and the producers were looking for youth, beauty, and all of the newness that was coming in with the jazz era. For a few weeks she headlined at the Palace at a drop to \$1500 a week, and after this, nothing.

She toured the hospitals in the twenties, made long European tours, and finally she decided to open a hotel for Americans in Paris in 1927, when a call from Hollywood came through offering her a part in a film about the Irish. Her first year in the film capitol brought fresh problems, but with "Anna Christie," she became once again a reigning star, and her part in "Min and Bill" won her an Academy Award in 1931. She is well remembered today for her

The Recorded Art of Marie Dressler. . (4) . . . Al Debus

part in "Tugboat Annie," but this is not the place to discuss her film successes. She was once again a star, and a big one, and then she died on July 28th, 1934, shortly after completing her autobiography. A top notch performer in all branches of her profession, she was truly one of the great ladies of the American stage.

Toward the end of the first decade of this century, the large recording companies seem to have experimented by trying to build up as impressive rosters of vaudeville stars as they had in the operatic field. To Victor went May Irwin, Alice Lloyd, Harry Lauder, Bayes and Norworth, Vesta Victoria, George M. Cohan, Blanche Ring, Brice and King, Montgomery and Stone, and many others. Columbia had Williams and Walker, Lew Dockstader, Grace LaRue, Irene Franklin, Blossom Seeley, Dolly Connolly, Raymond Hitchcock, and George Lashwood to name a few. Thomas Edison also got into the race and he snared Irene Franklin also, as well as the rising Sophie Tucker, Lottie Gilson, Bessie Wynn, Harry Lauder and Grace Cameron. But perhaps his most important acquisition to the Edison roster of stars was Marie Dressler who was then at the height of her fame starring in "Tillie's Nightmare." She recorded five cylinders for the Wizard of Menlo Park and they all reveal an artist with a personality distinct from all others of the period. The comedy is broad, sometimes extremely so as in "Rastus, Take Me Back," and she often used the recording horn with a freedom hardly ever practised by other stars. In short, these are important records which reveal one of this country's greatest performers at what I assume was her best. Rather than describe the records myself, I'll quote the descriptions given of them from the Edison supplements, "The New Phonogram."

The March 1910 issue featured her photograph and on page 7 offered the following information:

10318 I'm a Goin' To Change My Man MARIE DRESSLER

Still another accession to Edison ranks, Marie Dressler who has probably convulsed more audiences than any other female artist now before the public. Her humor is at once spontaneous and infectious, and in coon songs she finds an excellent vehicle for its display. In her initial record she details her reasons for leaving her man, chief among which appears to be that she's "tired o' lookin' at his ole black face." The song, like its style of rendition, is original with Miss Dressler.

Orchestra accompaniment. (2 minute wax cylinder)

(APRIL 1910) 401 Rastus, Take Me Back MARIE DRESSLER

(Page 5)

This is the record informally announced in the March list; a selection that gives Miss Dressler splendid latitude to display her power of mimicry. A coon song, or rather, a coon monologue, for she talks it, in which a wench who acknowledges that her transgressions include gin-drinking, chicken-stealing, policy-playing and husband-beating, pleads for reinstatement in Rastus' affections, assuring him of penitence and intended reformation. Rastus relents, and she proceeds to celebrate the occasion in his absence. The third verse and chorus tells how successfully she does it, and also prove that Marie Dressler is without a near rival in her line. Orchestra accompaniment.

Words and music, Hattie Statt. (4 minute wax cylinder)

(JUNE 1910) 10377 I'm Looking For A Angel MARIE DRESSLER

(Page 9)

It's "a angel without wings," however, that Marie is searching for in this number. It seems that her "man" has run away "wid a chuckle-headed coon" and left her "flat broke," so she has determined to consecrate her future to the thespian art if she can find the necessary theatrical "angel." Miss Dressler sings this number in her characteristic style, which so far baffles imitation. Orchestra accompaniment.

(2 minute wax cylinder)

The Recorded Art of Marie Dressler. . (5). . .Al Debus

(Sept. 1910) 499 He's My Soft Shell Crab On Toast MARIE DRESSLER

(Page 4) This number baffles description in a limited space. It's a "scream" from the extensive repertoire of Marie Dressler, whom a big majority of her countrymen insist upon considering the funniest woman on any stage. Her "Soft Shell Crab" is a waiter, and the real reason for her preference for him seems to be that he keeps her supplied with chicken, gin and other dainties. She holds him out as a model waiter, giving a vivid illustration of his style in calling out such orders as "Is Missus Johnsing's kidneys done?" Miss Dressler is also an exclusive Edison artist. Orchestra accompaniment.
Words and music, Jackson Gensond. (4 minute wax cylinder)

(Sept. 1910) 10416 Marie Dressler's "Working Girl" Song MARIE DRESSLER

(Page 9) Here's one of the jolly comedienne's favorite characterizations, one that always "brings down the house," and keeps her busy responding to encores. The troubles of a manicure lady whose unsophisticated ways are taken advantage of by the sterner sex are recited in a tone that fairly pulsates with indignation. Her resentment at the immodest display of necks at the full dress party to which one of her customers introduced her is simply immense. This convulsing selection can be heard only on Edison Records. If you've never heard Dressler in character work you want this record; if you have heard her you don't need to be urged to get it. She is always good in her impersonations; particularly good in this one.
Orchestra accompaniment. Words, Edgar Smith; Music, Maurice Levi
(2 minute wax cylinder)

And that is the sum total of Miss Dressler's recordings. All of them were issued between March and September of 1910, and all of these were made obsolete with the introduction of the Blue Amberol record at the end of 1912. One of them, however, was granted a somewhat longer life in the catalog, for "Rastus, Take Me Back" (in my opinion the best of the five), was re-released in Blue Amberol form in September or October, 1913 (2001). Dr. Deakins informed me that it was still listed in his 1917 catalog, but it was no longer available in 1920. I was lucky to obtain a copy of this scarce "edition" from the well-known West Coast dealer, Thomas Pollard. (ID)

S P E C I A L N O T I C E !!

In order to give everyone an equal chance to compete in our annual writer's contest, we have extended the closing date for 1960 entries to August 31st. Thereafter, the regular June 30th closing date will be observed.

To those who prefer not to enter the competition, we welcome their material at any time, however, it is important that the words "At regular rates" be conspicuously displayed at top of first page of manuscript. Regular rates range from \$5.00 for a short article of about 1500 words to \$15.00 for the average feature article.

All entries submitted at regular rates must be accompanied by postage pre-paid return envelope. Allow from four to six weeks for report on manuscript; suitable material will be paid for at time of report.

INTRODUCE YOUR FRIENDS TO INTERNATIONAL DISCOPHILE

ECHOES AND ENCORES (1) Jim Walsh

I have often wondered, while studying the history of the phonograph's pioneer days, at the difference between the record business in Great Britain and the U. S., a difference that was especially noteworthy between 1908 and 1918.

During that decade, the States had only a handful of companies that supplied the recorded music needs of more than a hundred million people. By contrast, the British Isles, with a far smaller population, were blessed, or burdened, with talking machine and record companies to what would appear the point of exhaustion. Moreover, the average British record company (or its German competitor more or less successfully disguising itself as a home product), issued far larger monthly lists than its American counterparts.

No doubt export trade accounted for a fair percentage of British instrument and record sales. But I doubt that I shall ever be able to solve this problem: How on earth did the record buyers of Great Britain and the Dominions absorb more than a small part of all the cylinders and discs that were turned out? I suspect that competition was so keen that the average manufacturer listed far more records than he could expect to sell at a profit and that an occasional exceptionally big seller made up the deficit of many other titles that didn't even meet production costs.

Looking back, 1908 is seen as an important year in the American recorded music history. The year before, Victor had put out of business a number of independent manufacturers found guilty of infringing the patents governing lateral cut records. Success in the courts left Victor and Columbia in absolute control of the needle-cut disc business. Late in 1908 both companies issued large lists of double-faced records for the first time (Columbia had made a few in 1904, but discontinued them when the German manufacturers of Odeon Records filed suit for patent violations), and it was also in the fall of that year that Edison brought out the four-minute Amberol wax cylinders. This was a type of "longer-play" cylinder with which Edison-Bell had experimented briefly in England in 1891. Victor also greatly improved its surfaces and changed its label.

So here is how the American record picture stood: Victor and Columbia were making needle-cut discs, Edison was issuing fragile two and four-minute wax cylinders. Indestructible, in Albany, N. Y., was just getting its feet on the ground in the production of a two-minute unbreakable cylinder. (A four-minute one came later but never was a serious rival to Edison's Blue Amberol). And, oh yes, Victor was rather surreptitiously issuing Zon-o-phone discs, but Zonos were a negligible factor in the platter business and were put out chiefly as nuisance competition to Columbia, whose average prices were slightly lower than Victor's. One or two very small cylinder manufacturers, such as B & H Record Company of Brooklyn, which turned out two-minute cylinders for penny arcade use may still have been hanging on furtively in the background, but that isn't certain.

Still in the then near future were the U.S. Everlasting cylinders, turned out in Cleveland from 1909 to 1913, and small-selling hill-and-dale discs, like Rex, Phono-Cut and Keen-o-phone. Edison Diamond Discs were first tentatively introduced in 1912, and Pathe sapphire ball records (for American sale), two years later. During the next few years many other hill-and-dale brands appeared but had only small sales because most phonographs weren't equipped to play them.

ECHOES AND ENCORES (2) Jim Walsh

Not until 1919 when a suit brought by Gennett broke the patent monopoly were there other American lateral-cut discs. (Emerson had issued a "universal-cut" which played not very well, in both lateral and vertical positions).

There we have the American record picture in 1908 and subsequent years. Now consider the difference in England.

Victor's British affiliate, The Gramophone Company, was doing a large business based on the snob principle. Britishers who thought HMV the only record worth buying paid five shillings (\$1.25) for a single-faced disc whose recording was no better and frequently not as good as competing brands at half the price. HMV imported many popular Victor matrices and sold for 5/- one side of a Victor record which in America cost only 75¢, double-faced. Gramophone also had the lower priced Zonophone record which was single-sided in 1908, but became double-faced a few years later when Zono amalgamated with "Twins."

English Columbia was making both single and double-faced records, as well as cylinders. James H. White, who had been manager of Edison's British business but left after getting the company into a libel suit by injudicious advertising had his own "White" cylinders. Edison-Bell was also issuing a gold-moulded cylinder, and a little later it brought out both lateral and hill-and-dale discs. Louis (now Sir Louis) Sterling and Russell Hunting, geniuses of the early recording era, were briskly flooding the country with Sterling cylinders. Pathe was making the sapphire ball discs which had been first brought out in 1906, and was turning out two sizes of cylinders. Neophone, the first of all hill-and-dale discs was still on the market, but was about to go under.

Sterling and Hunting also served as sales agents for Odeon and Neophone records, and the Clarion Company was going into production with two-minute cylinders, which it continued to make well into the 1920's. Discs were also added.

A short-lived firm, the British Sonogram Company was engaged in a "knot-headed" effort to sell the Sovereign double-faced record, whose chief attraction was that each combined a vocal and an instrumental number, on the theory that a customer who bought a record for the sake of one particular song, would want something entirely different on the other side. As an extreme instance, the "Ride Of The Valkyries" might be combined with "John, Put Your Trousers On." By this brilliant reasoning, a Fundamentalist minister should have an Atheist wife, and that a WCTU member should marry the leading bootlegger of her community.

The G. Kimpton Company had a series of "White Label," "Black Label," and "Grand Opera" discs. Some dealers were still selling Imperial records which had been imported from America. These were made by Leeds & Catlin, who had been run out of business by Victor. The Lambert unbreakable cylinders had faded out, but a Percy Levy was successfully dubbing Edison cylinders and selling them under his Imperial brand name. The law caught up with him later.

The German invasion was just beginning, in a ruthless effort to monopolize the British market through a price-cutting war. Besides Odeon, Beka and Favorite were also issuing large British repertories. A few years later the number of German-made records issued under assorted labels, was almost beyond count, and space will not permit entering into this phase of the British record business which continued until well after World War I began. Suffice to say that in order to meet the cut-throat competition of a double-faced disc selling at a shilling or nine-pence, even the proud Gramophone Company was obliged to counter with a double-faced record, the "Cinch" at 1/-, and other companies took similar measures. Perhaps I shall discuss later, the British record business from about 1911 to 1916, but this mystery is still unsolved - how on earth did England, Ireland, Scotland, Wales, and the British Dominions manage to assimilate so tremendous an output of recordings? (ID)

ADDITIONS AND CORRECTIONS The Editor

Additions to the Ruth Etting discography - ARC recordings (note takes):

We are indebted to Mr. Bert Whyatt, of London, England, for the following additions to the Ruth Etting discography:

10692/10693 DeE F2483; 10724/10725 Pe 12737; 10738/10739 ImE 2579 and Or 2311; 11064-3/11065-2 Pe 12771; 11791/11792 Pe 12809; 11791-1 also on ImE 2769; 13039-1/13040-1 ImE 2840; 13185/13186 Or 2679, Ro 2052 and Ba 32739.

From this point we are taking the liberty of quoting direct from Mr. Whyatt's letter. We believe the information encompassed in his remarks is of particular interest to collector's of Miss Etting's recordings, and would be best presented in his own words:

... "you might care to note that the LA matrices were made in Los Angeles while the B- and CO- series were cut in New York City. LA-12-A/LA-13-A (note takes) are on BrF 500364 and BrG A9531 (I have a copy of the latter); B-14818 is also on BrE 01879, (reverse by Bing Crosby).

Many of the Columbias (first series) are also on English Columbia. I list those in my collection (note take numbers): W147093-2, CoE DB19; W147710-1/W147711-2, CoE 5553; W148029-3, CoE 5600; W148702-6, CoE 5615 backed with W148905-6; W149098-1, CoE DB19; W150062-3, CoE DB440; W150744-6, CoE DB355; W151204-3, CoE DB440. I also have notes of the following: W150437 on CoE CB128; W150438 on CoE CB119; W151516/W151519 on CoE DB546. I have had copies of the following: W150742-3, CoE DB409; W150743-7/W150826-3, CoE DB341.

The last side ("If I Could Be With You") is interesting; some years ago Larry Adler did a disc jockey series for the BBC and, in one of them, he told how he was taken along to the Columbia studios where he helped in the accompaniment for this side (he plays a short solo on his harmonica). In the studio, he said, were Benny Goodman and Bix Beiderbecke, among others. On this record there is very little trumpet to be heard and it could be anyone; likewise the clarinet, altho there is a touch of BG about it.

Adler plays on some other Etting Columbias as do the Dorsey Brothers, Venuti and Lang, Manny Klein, Rube Bloom and other jazz men. "Button Up Your Overcoat" (W148029) is probably the most interesting side, jazz-wise.

In their files at Bridgeport, Columbia has some details of some old sides pressed on single-sided 12" records. No one seems to know what they were intended for; perhaps for theatres or the like? This is just how they are listed:

(w)1086	Glad Rag Doll (violin, cello and piano acc.)	(1929)	Co AD-1733-D
(w)436-2	Button Up Your Overcoat (Novelty acc.)	(1928)	Co AD-1762-D
(w)CFS-167	Button Up Your Overcoat (Novelty acc.)	(1928)	Co AD-1762-D
(w)1229	Deep Night (no acc. listed)	(1929)	Co AD-1801-D
(w)CFS-198	I Want To Meander In The Meadow (no acc. listed)	(1929)	Co AD-1883-D

Note that there seems to be two versions of the same tune on AD-1762-D
(Dates in brackets are date of copyright)

ADDITIONS AND CORRECTIONS . . . (2) The Editor

Mr. Jim Bedoian contributes the following additions to the Etting discography:

EDISON BELL 5373 - Nevertheless/ Without That Gal

REGAL 458 - Guilty/ A Faded Summer Love

IMPERIAL (English) 2601 - Me/ Have You Forgotten?

Jim could not furnish matrix numbers. If any of our readers can furnish the missing numbers, we will gladly print them.

CORRECTIONS: RUTH ETING DISCOGRAPHY (Vol. 1, No. 2)

(Page 36) Matrix 13105/13106 on OR label instead of OK label.

(Page 36) Matrix 13185/13186 on KR label instead of KE label.

CORRECTION: OKEH-VOCALION NUMERICAL CHECK LIST (Vol. 1, No. 3)

(Page 20) Number 1269 should read "Boot That Thing"

CORRECTION: BERT WILLIAMS DISCOGRAPHY (Vol. 1, No. 3)

(Page 13) Co A2979 should read "Save a Little Dram For Me"

Altho there is no concrete evidence to support the theory, it is not unreasonable to assume that Bert Williams made recordings for some of the lesser American labels before he was engaged by Victor in 1901. Any such recordings however, would have been made under another name or hidden under the anonymous credit, "baritone," a custom so prevalent at the time.

While Williams and Walker were in London in 1903 and 1904 with their highly successful musical comedy "In Dahomey," Williams reportedly made some cylinders for the Edison, Columbia and Lambert labels. The known titles are "It Wasn't His Turn To Laugh," "Bill's Whistle," and "Bertie in Love." No other information is available at the moment.

Jim Walsh reports having an Edison Diamond Disc (No. 50976) of "Save a Little Dram For Me." The artist is listed as Duke Rogers. It was made in 1920, but was not issued until late in 1922 after Williams' death. The voice and style is so much like Williams, there is little doubt that it was he, especially since no other Edison recordings was ever credited to Duke Rogers.

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H A R R Y R I C H M A N a discography

For an artist of Harry Richman's caliber, it is surprising to learn just how little information is available concerning his early life. His show business career is fairly well documented, but as compared to others of his time whose talents have grown to legendary proportions over the years, Harry Richman receives an inappreciable ranking among the notables of show business.

Son of Henry and Katherine Reichman, Harry was born August 10th, 1895 in Cincinnati, Ohio. His musical career began in a Cincinnati cafe as a piano player when he was only eleven years of age. His professional debut, however, did not occur until his appearance in vaudeville in 1907. As the third member of The Jewel City Trio, and later Those Three Boys, he found the open door to success, and eventually made the Keith theater circuit by way of Ned Wayburn's stage revue. A short detour on the way up took him into a New York Seventh Avenue honky-tonk as piano accompanist to the one and only Mae West.

His distinctive singing style and natural showmanship caught the attention of a Mr. Granlund of Loew's radio group, and in 1924 he was induced to go on their station, formerly WHN. About a year later, Al Jolson, who before had been reluctant to appear on radio, was given a regular program. An indignant audience charged that Jolson was stealing Richman's style, but a counter-charge claimed that just the opposite was true. Whether true or false, the claim still exists that Jolson had been grooming Richman as his successor.

He opened his own Club Richman in 1930. One of the few high class clubs of its type and times, it soon became the favorite haunt of the haute monde. An interesting sidelight is revealed in the fact that Mr. Richman was booked into his own club in "A Night at the Club Richman." The next year he co-starred in Ziegfeld's revival of the Follies, with Jack "Vas you dere, Sharlie?" Pearl, and Helen Morgan. Other stage appearances included "Queen O' Hearts" (1922); "Scandals" (1927-28); "International Revue" (1930); "Sons O' Guns" (1930); "George White's Music Hall Varieties of 1932" and "Say When" (1934). His brief movie career included such hits as "Song of Broadway," "Putting On The Ritz" and "The Music Goes Round and Round."

<u>Matrix No.</u>	<u>T I T L E</u>	<u>Label & Catalog No.</u>	<u>(Date)</u>
E 21259-60-1	MUDDY WATER	Br 3435	
E 21263-2-4	AIN'T SHE SWEET	Br 3435	
E 21881 $\frac{1}{2}$	WHAT DOES IT MATTER	Br 3501	
E 21882	IT ALL DEPENDS ON YOU	Br 3501, Br 4626	
E 22877	MY IDEA OF HEAVEN	Br 3538	
E23058	BIRTH OF THE BLUES	Vo 15412, Br 01	
E 23062-63	LUCKY DAY	Vo 15412, Br 01, Br E 3523	
E 23298	HALLELUJAH	Br 3569, Br 4770	
E 23539	AIN'T THAT A GRAND AND GLORIOUS FEELING	Br 3583	
E 23614	MAGNOLIA	Br 3583	
E 23616	JUST LIKE A BUTTERFLY	Br 3569	
E 23617	IT'S YOU, C'EST VOUS	Br 3538	

H A R R Y R I C H M A N . . . (2) . . . a discography

<u>Matrix No.</u>	<u>T I T L E</u>	<u>Label & Catalog No.</u>	<u>(Date)</u>
27101/2	I JUST ROLL ALONG	Br 3889	
27103	I'M RIDING TO GLORY	Br 3890	
27181/2	LAUGH, CLOWN, LAUGH	Br 3889	
27184	THAT'S MY MAMMY	Br 3890	
27904	I'M ON THE CREST OF A WAVE	Br 4008	
27905	WHAT D'YA SAY	Br 4008	
28106	KING FOR A DAY	Br 4035, BrE 3973	
28107	I CAN'T GIVE YOU ANYTHING BUT LOVE BABY	Br 4035, BrE 3973	
29010	YOU'RE THE CREAM IN MY COFFEE	Br 4173	
29011	SHE'S FUNNY THAT WAY	Br 4173	
29043	MAKIN' WHOOPEE	Br 4197, Br 4626	
29044	DON'T BE LIKE THAT	Br 4197	
E 29980	MY DEAR	Br 4420	
E 29981	NOW I'M IN LOVE	Br 4420	
LAE 671	SINGING A VAGABOND SONG	Br 4678	
LAE 672	PUTTIN' ON THE RITZ	Br 4677	
LAE 673	THERE'S DANGER IN YOUR EYES, CHERIE	Br 4677	
LAE 674	WITH YOU	Br 4678	
E 32425	EXACTLY LIKE YOU	Br 4747	
E 32426	ON THE SUNNYSIDE OF THE STREET	Br 4747	
E 32767	THANK YOUR FATHER	BrE 1107, Br 4799	
E 32768	WITHOUT LOVE	BrE 1107, Br 4799	
E 32851	DREAM AVENUE	Br 4817	
E 32852	RO-RO-ROLLIN' ALONG	Br 4817	
E 36057	JUST A GIGOLO	BrAr 6052, Br 6052	
E 36058	WHEN YOUR LOVER HAS GONE	BrAr 6052, Br 6052	
E 3826	HERE I AM	Vo 15457	1927
E 3828-29	I WANT TO BE KNOWN AS SUSIE'S FELLER	Vo 15457	1927
E 4412-10-W	MINE	Vo 15511	
E 4449-W	BLUE SKIES	Vo 15511	
E 4691	MOONBEAM, KISS HER FOR ME	Vo 15540	
E 4705	SO BLUE	Vo 15540	
5047	ROSY CHEEKS	Vo 15560	
5050	DIXIE VAGABOND	Vo 15560	

H A R R Y R I C H M A N . . . (3) . . . a discography

<u>Matrix No.</u>	<u>T I T L E</u>	<u>Label & Catalog No.</u>	<u>(Date)</u>
28148	MOONLIGHT MADNESS	Vo 15725	1928
28149	OUT OF THE DAWN	Vo 15725	1928
	PENNIES FROM HEAVEN	CoE DB1698	
	THE NIGHT IS YOUNG AND YOU'RE SO BEAUTIFUL	CoE DB1698	
	BROKEN HEARTED CLOWN	CoE DB1711	
	THEY ALL LAUGHED	CoE DB1711	
	SHAKE HANDS WITH A MILLIONAIRE	CoE DB1728	
	YOUR BROADWAY AND MY BROADWAY	CoE DB1728	
	HIT THE DECK	(No information)	
	LIFE BEGINS WHEN YOU'RE IN LOVE	De 700, BrE 02161	1-26-36
	LET'S GO	De 700, BrE 02161	1-26-36
	IF I SHOULD LOSE YOU	De 702, BrE 02154	2-5-36
	ALONE	De 702, BrE 02154	2-5-36
60899	SUZANNAH	De 701	1-26-36
60894	THERE'LL BE NO SOUTH	De 701	1-26-36
152266	IT WAS SO BEAUTIFUL	Co 2701-D	8-15-32
152265	I LOVE A PARADE	Co 2701-D	8-15-32
CO 16194	SAY WHEN	Co 2965-D	10-17-34
CO 16195	WHEN LOVE COMES SWINGING ALONG	Co 2965-D	10-17-34
CO 16527	JUNE IN JANUARY	Co 2995-D	12-21-34
CO 16528	WITH EVERY BREATH I HAVE	Co 2995-D	12-21-34
CO 16679	ACCORDING TO THE MOONLIGHT	Co 3017-D	1-22-35
CO 16678	I'M FACING THE MUSIC	Co 3017-D	1-22-35
	PUTTIN' ON THE RITZ	De 24391	
	WALKING MY BABY BACK HOME	De 24391	
	SINGING A VAGABOND SONG	De 24389, BrE 03959	
	ON THE SUNNY SIDE OF THE STREET	De 24390, BrE 03959	
	IT ALL DEPENDS ON YOU	De 24390, BrE 03944	
	BIRTH OF THE BLUES	De 24389, BrE 03944	

We make no claim as to completeness of any discography published in I-D, however, they are as complete and accurate at publication time as the compilers and our information files can produce. Additions and corrections are always welcome, and any such information will be published in I-D.

OKEH NUMERICAL CHECK LIST. . (1) . . 8000 Series

CATALOG NO.	MATRIX NO.	T I T L E	A R T I S T
8000		(No information)	
8001		PLAY 'EM FOR MAMA I WON'T BE BACK	DAISY MARTIN & HER JAZZ BELL HOPS "
8002		ARKANSAS BLUES IT'S RIGHT HERE FOR YOU	TIM BRYMN'S BLACK DEVILS "
8003		DON'T TELL YOUR MONKEY MAN HE'S MY MAN	TIM BRYMN'S BLACK DEVILS "
8004		DADDY, WON'T YOU I'M CRAVING	GERTRUDE SAUNDERS acc. by TIM BRYMN'S BLACK DEVILS "
8005		BOLL WEEVIL BLUES JAZZ ME BLUES	TIM BRYMN'S BLACK DEVILS "
8006		HESITATIN' BLUES DARKTOWN STRUTTER'S BALL	BROWN and TERRY JAZZOLA BOYS "
8007		STRUT MISS LIZZIE MY MAMMY	NORFOLK JAZZ QUARTET "
8008		EVERYBODY'S MAN IS MY MAN WON'T SOMEONE HELP ME?	DAISY MARTIN & HER JAZZ BELL HOPS "
8009		HOW LONG BLUES I DIDN'T START IN TO LOVE YOU	DAISY MARTIN & HER JAZZ BELL HOPS "
8010		HONOLULU LOU SWEET DADDY	DAISY MARTIN & HER JAZZ BELL HOPS "
8011		AUNT HAGAR'S BLUES MY JAZZ GIRL	MALE QUARTET, acc. by TIM BRYMN'S BLACK DEVILS MALE QUARTET, acc. by PALMETTO JAZZ FOUR
8012		JIM JAM BLUES WHEN I GO	JOSEPHINE CARTER "
8013		KEEP ON GOIN' NIGHTMARE BLUES	DAISY MARTIN & HER JAZZ BELL HOPS "
8014		ALL BY YOURSELF ANNA IN INDIANA	BROWN and TERRY'S JAZZOLA BOYS "
8015		DARNED BLUES ONCE I DID	JOSEPHINE CARTER "
8016		SWEET MAMA OLD PAL, WHY DON'T YOU ANSWER ME?	PALMETTO JAZZ QUARTET "
8017		DOWN BY THE OLD SWIMMING HOLE SAXOPHONE BLUES	BROWN and TERRY'S JAZZOLA BOYS "
8018		AUNT HAGAR'S BLUES YELPING HOUND BLUES	BROWN and TERRY'S JAZZOLA BOYS "
8019		HONEY, GOD BLESS YOUR HEART WHEN I WALKED UP	NORFOLK JAZZ QUARTET "
8020	S-70240-B S-70210-C	PULLMAN PORTER BLUES IF YOU DON'T BELIEVE I LOVE YOU, LOOK WHAT A FOOL I'VE BEEN	CLARENCE WILLIAMS "
8021		JUMP STEADY BLUES ROUMANIA	BROWN and TERRY'S JAZZOLA BOYS CLARENCE WILLIAMS, vocal acc. by JOHNSON'S JAZZ BOYS
8022		GET HOT WANG WANG BLUES	NORFOLK JAZZ QUARTET "
8023		BASE BALL BLUES HOME AGAIN BLUES	PALMETTO JAZZ QUARTET "

----- OKEH NUMERICAL CHECK LIST . . (2) . . . 8000 Series -----

CATALOG NO.	MATRIX NO.	T I T L E	A R T I S T
8024		CUBANITA RAMBLING BLUES	MAMIE SMITH & HER JAZZ HOUNDS "
8025	70294 70319	STINGAREE BLUES IF THAT'S WHAT YOU WANT	ESTHER BIGEOU "
8026	S-70223-C S-70224-A	MEMPHIS BLUES THE ST. LOUIS BLUES	ESTHER BIGEOU "
8027		BROWN SKIN IF YOU DON'T WANT ME	DAISY MARTIN & CLARENCE WILLIAMS, acc. by TAMPA BLUE JAZZ BAND "
8028		I COULD LEARN TO LOVE YOU "U" NEED SOME LOVING	NORFOLK and PALMETTO QUARTETS "
8029		NERVOUS BLUES GEORGIA HUNCH	ESTHER BIGEOU, acc. by CLARENCE WILLIAMS, piano CLARENCE WILLIAMS, piano
8030		CAROLINA BLUES DECATUR STREET BLUES	MAMIE SMITH & HER JAZZ HOUNDS "
8031	S-70496-B S-70497-B	MUSCLE SHOAL BLUES SHE WALKED RIGHT UP AND TOOK MY MAN AWAY	LIZZIE MILES "
8032		STATE STREET BLUES VIRGINIA BLUES	LIZZIE MILES "
8033		ROLL THEM BONES KITCHEN MECHANIC BLUES	EXCELSIOR QUARTETTE "
8034		EVERY SHIP NORFOLK RELIGION	NORFOLK and PALMETTO QUARTETS "
8035	S-70614-A S-70613-A	DOWN BY THE OLD MILL STREAM OVER THE GREEN HILL	EXCELSIOR QUARTETTE "
8036	70777 70792	STUTTERING STRUT YOUR MATERIAL	MAMIE SMITH & HER JAZZ HOUNDS "
8037		HE MAY BE YOUR MAN, BUT HE COMES TO SEE ME SOMETIMES WICKED BLUES	LIZZIE MILES "
8038		GOODBYE, MY CONEY ISLAND BABY IF HEART'S WIN TONIGHT	EXCELSIOR QUARTET "
8039		LONESOME MONDAY MORNING BLUES PLEASE DON'T TICKLE ME	LIZZIE MILES "
8040		HOT LIPS TAKE IT 'CAUSE IT'S ALL YOURS	LIZZIE MILES "
8041		SUGAR BLUES ACHIN' HEARTED BLUES	SARA MARTIN, acc. by CLARENCE WILLIAMS, piano "
8042		DON'T CUT OFF YOUR NOSE HOW CAN I BE YOUR SWEET MAMA	LAVINIA TURNER, acc. by HUGHIE WOOLFORD, piano "
8043	S-71069-B S-71068-C	YOU GOT EV'RYTHING A SWEET MAMA NEEDS BUT ME 'T'AIN'T NOBODY'S BUSINESS IF I DO	SARA MARTIN "
8044		AIN'T THAT GOOD NEWS? WERE YOU THERE?	CARROL CLARK "
8045	71105 71106	MAMA'S GOT THE BLUES LAST GO ROUND	SARA MARTIN "
8046	71150 71151	AUNT HAGAR'S BLUES LOUISVILLE BLUES	HANDY'S ORCH. "

OKEH NUMERICAL CHECK LIST . . . (3) . . . 8000 Series

CATALOG NO.	MATRIX NO.	TITLE	ARTIST
8047		DOWNHEARTED BLUES YOU MISSED A GOOD WOMAN WHEN YOU PICKED ALL OVER ME	EVA TAYLOR, acc. by CLARENCE WILLIAMS, piano "
8048		SWEET SMELLIN' MAMA HE USED TO BE YOUR MAN	LIZZIE MILES, acc. by RICKETT'S STARS "
8049		TRIXIE BLUES TWELFTH STREET RAG	LIZZIE MILES, acc. by RICKETT'S STARS EVA TAYLOR
8050	S-71242-B S-71250-B	YOU CAN HAVE MY MAN (If He Comes To See You Too) THE BLACK BOTTOM BLUES	EVA TAYLOR with CLARENCE WILLIAMS, piano LIZZIE MILES with RICKETT'S STARS
8051		GOING AWAY MY PILLOW AND ME	EVA TAYLOR, acc. by CLARENCE WILLIAMS, piano "
8052		YELLOW DOG BLUES EVIL BLUES	LIZZIE MILES, acc. by RICKETT'S STARS KITTY BROWN, acc. by RICKETT'S STARS
8053	71322 71275	AGGRAVATIN' PAPA MEAN EYES	ESTHER BIGEOU, acc. by RICKETT'S STARS KITTY BROWN, acc. by piano
8054		FOUR O'CLOCK BLUES AUNT HAGAR'S BLUES	ESTHER BIGEOU, acc. by RICKETT'S STARS TIM BRYAN'S BLACK DEVIL FOUR
8055	71307 71306	ORIGINAL CHARLESTON STRUT E-FLAT BLUES NO. 2	THOMAS MORRIS' PAST JAZZ MASTERS "
8056	71341 71342	OUTSIDE OF THAT GULF COAST BLUES	ESTHER BIGEOU, acc. by CLARENCE WILLIAMS, piano "
8057	71329 71330	I'M THROUGH WITH YOU BEALE STREET MAMA	ESTHER BIGEOU, acc. by CLARENCE WILLIAMS, piano "
8058	S-71-391-A S-71-374-B	JOE TURNER BLUES BEALE STREET BLUES	ESTHER BIGEOU SARA MARTIN
8059	71349 71372	PANAMA DOWNHEARTED BLUES	HANDY'S ORCH. "
8060		KEEPS ON A-RAINING MICHIGAN WATER BLUES	SARA MARTIN "
8061		COME HOME, PAPA TAKES A LONG TIME	SARA MARTIN, acc. by HANDY'S ORCH. "
8062		ORIGINAL BLUES I'VE GOT WHAT IT TAKES	SARA MARTIN "
8063		CRUEL BACKBITIN' BLUES IF YOUR MAN	SARA MARTIN, acc. by CLARENCE WILLIAMS, piano "
8064		LAUGHIN', CRYIN' BLUES SWEET BABY, GOODBYE	SARA MARTIN, acc. by HANDY'S ORCH. CRY BABY GODFREY, acc. by piano
8065		HESITATING BLUES LEAVE ME DADDY	ESTHER BIGEOU, acc. by CLARENCE WILLIAMS, piano SARA MARTIN
8066	71373 71469	MAMA'S GOT THE BLUES MY PILLOW AND ME	HANDY'S ORCH. "

OKEH NUMERICAL CHECK LIST. . . (4). . . . 8000 Series

CATALOG NO.	MATRIX NO.	T I T L E	A R T I S T
8067		MONKEY MAN BLUES YODELING BLUES	SARA MARTIN and CLARENCE WILLIAMS SARA MARTIN and EVA TAYLOR, acc. by CLARENCE WILLIAMS, piano; T. MORRIS, cornet
8068		I'M GONNA SEE YOU YOU'LL NEVER HAVE NO LUCK	EVA TAYLOR, acc. by CLARENCE WILLIAMS, piano "
8069		CHURCH STREET SOBBIN' BLUES FROM NOW ON	EVA TAYLOR "
8070		IF YOU WANT TO KEEP YOUR DADDY HOME MIDNIGHT BLUES	ALICE CARTER "
8071		CHIRPIN' THE BLUES TRIFLIN' BLUES	LUCILLE BOGAN "
8072		THOSE LONGING FOR YOU BLUES CLARINET LAUGH BLUES	MAMIE SMITH'S JAZZ HOUNDS HARLEM THREE
8073	S-71-538-B	BAREFOOT BLUES	EVA TAYLOR, acc. by CLARENCE WILLIAMS BLUE FIVE
	S-71-539-A	DO IT A LONG TIME PAPA	"
8074		LONESOME DADDY BLUES DON'T MEAN YOU NO GOOD BLUES	LUCILLE BOGAN, acc. by piano "
8075	71582 71583	JUST BLUES, THAT'S ALL BULL BLUES	THOS. MORRIS' PAST JAZZ MASTERS "
8076		BLEEDING HEARTED BLUES I JUST WANT A DADDY	ALICE CARTER, acc. by piano "
8077		DECEITFUL BLUES I DON'T LET NO ONE MAN WORRY ME	KITTY BROWN, acc. by piano "
8078		NOBODY IN TOWN CAN BAKE A JELLY ROLL LIKE MINE IF YOU DON'T LIKE IT	SARA MARTIN, acc. by CLARENCE WILLIAMS, piano "
8079		PAWN SHOP BLUES GRIEVOUS BLUES	FANNIE GOOSBY "
8080	71633 71634	SATISFIED BLUES (A Barrel House Blues) DADDY EASE IT TO ME	HELEN BAXTER, acc. by LEMUEL FOWLER, piano "
8081		(No Information)	
8082	S-71-641-B	HESITATION BLUES	SARA MARTIN and EVA TAYLOR, acc. by C. WILLIAMS and T. MORRIS
	S-71-640-B	THAT FREE AND EASY PAPA, O'MINE	"
8083		YE SHALL REAP JUST WHAT YOU SOW YOU CAN'T HAVE NO ONE MAN BY YOURSELF	SARA MARTIN, acc. by CLARENCE WILLIAMS, piano "
8084		JUST THINKIN' BLUES TIRED OF WAITIN' BLUES	SARA MARTIN, acc. by CLARENCE WILLIAMS, piano "
8085		NEW ORLEANS HOP SCOOP BLUES UNCLE SAM'S BLUES	SARA MARTIN, acc. by CLARENCE WILLIAMS, piano "
8086		RUNNIN' AROUND MISTREATED MAMA	SARA MARTIN, acc. by CLARENCE WILLIAMS, piano "
8087		JELLY'S BLUES MY GOOD MAN BLUES	SARA MARTIN, acc. by CLARENCE WILLIAMS, piano "

----- OKEH NUMERICAL CHECK LIST. . . (5). . . . 8000 Series -----

CATALOG NO.	MATRIX NO.	T I T L E	A R T I S T
8088		SYMPATHIZIN' BLUES SWEET MAN	SARA MARTIN, acc. by CLARENCE WILLIAMS , piano "
8089		ORIGINAL CHARLESTON STRUT IF YOU DON'T LIKE IT	EVA TAYLOR, acc. by CLARENCE WILLIAMS BLUE FIVE "
8090	71712 71711	ATLANTA BLUES BLIND MAN BLUES	CLARENCE WILLIAMS SARA MARTIN, acc. by CLARENCE WILLIAMS BLUE FIVE
8091		DADDY, YOU'VE DONE PUT THAT THING ON ME PENETRATIN' BLUES	MARTHA COPELAND, acc. by EDDIE HEYWOOD, piano "
8092	S-71-846-B S-71-847-B	BED TIME BLUES YOU THOUGHT I WAS BLIND, BUT NOW I SEE	VIRGINIA LISTON, acc. by CLARENCE WILLIAMS, piano "
8093		TROUBLED BLUES I'M SATISFIED	SARA MARTIN, acc. by piano "
8094		BLACK BOTTOM BLUES MIXED UP BLUES	EDDIE HEYWOOD, piano "
8095		I'VE GOT THE BLUES, THAT'S ALL GRIEVOUS BLUES	FANNIE GOOSBY, with T. MORRIS and CLARENCE WILLIAMS "
8096	71945 71946	DOWN ON THE LEVEE BLUES LONESOME WOMAN BLUES	ROSETTA CRAWFORD, acc. by KING BECHET "
8097		BLUE GUM BLUES SLOW DOWN, SWEET PAPA	SARA MARTIN, acc. by Piano "
8098	S-71-960-B S-71-959-B	DON'T BLAME ME DOWN HOME GAL	BABY BENBOW, acc. by piano "
8099	S-71961-B S-71962-B	GRAVEYARD DREAM BLUES A GREEN GAL CAN'T CATCH ON BLUES	SARA MARTIN and CLARENCE WILLIAMS HARMONIZING FOUR "
8100	8460 8459	CRAWDAD BLUES ELEPHANT'S WOBBLE	BENNIE MOTEN'S KANSAS CITY ORCH. "
8101	8462 8458	BREAK OF DAY BLUES EVIL WOMAN BLUES	ADA BROWN, acc. by BENNIE MOTEN'S KANSAS CITY ORCH. "
8102		CHATTANOOGA BLUES SELMA BAMA BLUES	MARY BRADFORD, acc. by B. MOTEN'S K. C. ORCH. "
8103		PEACH TREE MAN BLUES YOU DON'T WORRY MY MIND	GUILFORD (Peach Tree) PAYNE, acc. by EDDIE HEYWOOD, piano "
8104	71998 71981	ROAMIN' BLUES I'VE GOT TO LEAVE MY DADDY BEHIND	SARA MARTIN, acc. by SYLVESTER WEAVER, guitar "
8105	8498-A 8499-A	SOME DAY SWEETHEART LONDON BLUES	JELLY ROLL MORTON'S JAZZ BAND "
8106	8491-A 8490-A	SHORTY GEORGE BLUES UP THE COUNTRY BLUES	SIPPIE WALLACE, acc. by EDDIE HEYWOOD, piano "
8107	S-71-972-B S-71-973-B	IF I LET YOU GET AWAY WITH IT ONCE, (You'll Do It All The Time) E FLAT BLUES	MARGARET JOHNSON, acc. by CLARENCE WILLIAMS' BLUE FIVE "

----- OKEH NUMERICAL CHECK LIST. . . (6). . . . 8000 Series -----

CATALOG NO.	MATRIX NO.	TITLE	ARTIST
8108	S-71-985-B	SQABBLING BLUES	SARA MARTIN, acc. by CLARENCE WILLIAMS, piano
	S-71-984-B	I'M CERT'NLY GONNA SEE ABOUT THAT	"
8109	S-71-996-B	GUITAR BLUES	SYLVESTER WEAVER, guitar
	S-71-997-B	GUITAR RAG	"
8110		DARKTOWN REVEILLE	W. C. HANDY'S ORCH.
		OLE MISS BLUES	"
8111		LOVING BLUES	HELENA MANLEY, acc. by piano
		REDHEAD STEPFCHILD BLUES	"
8112		PAWNSHOP BLUES	MARTHA COPELAND, acc. by EDDIE HEYWOOD, piano
		DOWN SO LONG BLUES	"
8113		LONG AGO BLUES	REESE DU FREE, acc. by piano
		O, SAROO, SAROO	"
8114		OLD FASHIONED LOVE	EVA TAYLOR, with orch. acc.
		OPEN YOUR HEART	LAWRENCE LOMAX, with orch. acc.
8115	S-71863-D	SALLY LONG BLUES	VIRGINIA LISTON, acc. by CLARENCE WILLIAMS, piano
	S-71862-D	YOU DON'T KNOW MY MIND BLUES	"
8116		CAST AWAY	EASTON & STEWART, fiddle & organ
		WINDOW SHOPPIN' BLUES	"
8117		GOOD-BYE BLUES	SARA MARTIN, acc. by SYLVESTER WEAVER, guitar
		LONGING FOR DADDY BLUES	"
8118	72175	WEST INDIES BLUES	ESTHER BIGEOU, acc. by PIRON'S NEW ORLEANS ORCH.
	71131	THAT TWA-TWA TUNE	"
8119		DEEP SEA BLUES	Q. ROSCOE SNOWDEN, piano
		MISERY BLUES	"
8120	71993	GOD'S GONNA SET THIS WORLD ON FIRE	KENTUCKY TRIO
	71994	SHINE FOR JESUS	"
8121		ALL ALONE BLUES	FANNIE GOOSBY, acc. by EDDIE HEYWOOD, piano
		GOOSBY BLUES	"
8122	S-72265-B	JAIL HOUSE BLUES	VIRGINIA LISTON, acc. by SIDNEY BECHET, guitar
	S-72102-B	SHREVEPORT BLUES	VIRGINIA LISTON, acc. by CLARENCE WILLIAM, piano
8123		WACO TEXAS BLUES	MARY BRADFORD, acc. by L. WRIGHT, cornet; BENNIE MOTEN, piano
		ILL NATURED BLUES	ADA BROWN, acc. by BENNIE MOTEN'S KANSAS CITY ORCH.
8124		COMIC YODEL SONG	CHARLES ANDERSON, acc. by EDDIE HEYWOOD, piano
		SING 'EM BLUES	"
8125		YOU AIN'T TREATIN' ME RIGHT	ESTHER BIGEOU, acc. by CLARENCE WILLIAMS, piano
		PANAMA LIMITED BLUES	"

(Continued in next issue)

MINIMUM BID \$1.00. All records carefully graded according to I-D grading chart inside back cover, and guaranteed to be as described or your money back. Bid by number at extreme left of column. Regardless of amount bid on any item, winner will be charged not more than 10% above next highest bid. In case of tie bids, the earliest postmark will be judged the winner. Please indicate when you bid whether or not you will accept only one record if that is all you win. Winners will be notified within five (5) days after close of auction to send amount of winning bids plus postage. Express shipments made only if you request, in which case, records will be sent express charges collect.

AUCTION CLOSING DATE - JULY, 31st, 1960

1.	ABBOTT & COSTELLO - LAUGH, LAUGH, LAUGH	(PTS. 1 & 2)	VI 27737	N
2.	LARRY ADLER - RHAPSODY IN BLUE	(PTS. 1 & 2)	COE DB1560	N
3.	LOUIS ARMSTRONG - (& VERA MIDDLETON) BABY IT'S COLD OUTSIDE/THAT'S MY DESIRE		DE 28372	N
4.	" - THE GYPSY/ I CAN'T AFFORD TO MISS THIS DREAM		DE 28995	M
5.	" - COOL YULE/ 'ZAT YOU, SANTA CLAUS		DE 28943	M
6.	" - IF I COULD BE WITH YOU/ I'M CONFESSIN'		OK 6892	M
7.	" - TAKES TWO TO TANGO/ I LAUGHED AT LOVE		DE 28394	M
8.	" - RAMONA/ APRIL IN PORTUGAL		DE 28704	M
9.	" - (& MILLS BROS.) OLD FOLKS AT HOME/(MILLS BROS.) 'LONG ABOUT		DE 1360	N
10.	FRED ASTAIRE - (& ADELE) - HANG ON TO ME/ I'D RATHER CHARLESTON		COE 3970	E
11.	" - POOR MR. CHISHOLM/ DIG IT		COE DB2014	N
12.	" - CHEEK TO CHEEK/ NO STRINGS		BR 7486	N
13.	" - ME AND THE GHOST UPSTAIRS/ LOVE OF MY LIFE		CO 35815	E
14.	AVON COMEDY FOUR - MY MOTHER'S ROSARY/ YAKA HULA HICKEY DULA		VI 18081	N
15.	" - YOU'RE A DANGEROUS GIRL/ I'M GOING WAY BACK HOME		VI 18088	N
16.	MILDRED BAILEY - ME AND THE BLUES/ I'LL CLOSE MY EYES		MA 1093	M
17.	" - PENTHOUSE SERENADE/ IT'S A WOMAN'S PREROGATIVE		MA 1040	N-
18.	" - AFTER ALL I'VE BEEN TO YOU/ A BEE GEZINDT		CO 35409	N
19.	BELLE BAKER - YES WE HAVE NO BANANAS BLUES/ JUBILEE BLUES		VI 19135	N
20.	" - GINSBURG FROM SCOTLAND YARD/ FLYING TONY		GALA 1008	E
21.	JOSEPHINE BAKER - VOULEZ VOUS DE LA CANNE A SUCRE?/ J'AI DEUX AMOURS		COI CQ449	E+
22.	PHIL BAKER (& SID SILVERS) - AT THE THEATRE	(PTS. 1 & 2)	VI 20970	E
23.	BASIN STREET SIX - MARGIE/ BASIN STREET STOMP		MY 5809	N-
24.	" - FIDGETY FEET/ BROWN'S COW		MY 5680	E+
25.	NORA BAYES - OVER THERE/ LADDIE BOY		VI 45130	N
26.	" - HOMESICK/ TOMORROW (I'LL BE IN MY DIXIE HOME AGAIN)		CO A3711	E+
27.	" - SNOOPS THE LAWYER/ OH HOW I LAUGH		CO A2852	E
28.	" - ARGENTINES, PORTUGUESE AND THE GREEKS/ SALLY GREEN		CO A2980	E
29.	SIDNEY BECHET & N.O. FEETWARMERS - OLD MAN BLUES/ NOBODY KNOWS THE WAY I FEEL		HMV B9131	N
30.	" & LYTTTELTON BAND - SOME OF THESE DAYS/ BLACK AND BLUE		MELODISC 1103	N-
31.	" - SLEEPY TIME DOWN SOUTH/ WHO'S SORRY NOW		MELODISC 1104	N-
32.	GRAEME BELL DIXIELAND BAND - FIDGETY FEET/ CZECHOSLOVAK JOURNEY		SUPRAPHON C18163	N
33.	" AUSTRALIAN JAZZ BAND - BULLANT BLUES/ (FREDDY RANDALL BAND)		PP R3426	N
34.	" - HIGH SOCIETY/ MUSKAT RAMBLE		PP A7780	N
35.	" - CAKEWALKIN' BABIES/ GONNA MARCH		PP R3445	N-
36.	" - SISTER KATE/ FIDGETY FEET		WILCO 0-116	N
37.	BUNNY BERIGAN ORCH. - I WON'T TELL A SOUL/ SIMPLE AND SWEET		VI 26086	N-
38.	AL BERNARD - WONDER WHERE HE WENT BLUES/ WHO TIED THE CAN ON THE OLD DOG'S TAIL-		BR 2264	N-
39.	" - SUGAR/ SEE OLD MAN MOON SMILE		BR 2004	E
40.	" - MY LOVIN' SING-SONG MAN/ (& E. HARE) SAXOPHONE BLUES		BR 2040	E
41.	" - HENRY JONES/ CHANGE YOUR NAME MALINDA LEE		OK 4199	E+
42.	" - I AIN'T AFRAID OF NUTHIN' DAT'S ALIVE/ DOWN YONDER		EM 10377	N
43.	RHODA BERNARD - NAT'AN/ COHEN OWES ME NINETY SEVEN DOLLARS		VI 18023	E+
44.	BEN BERNIE & PHIL BAKER - GOODBYE ALEXANDER/ WATERS OF VENICE		VI 18499	E
45.	BIG BILL - NIGHT WATCHMAN BLUES/ WHAT'S WRONG WITH ME		CO 37459	M
46.	BIG MACEO (& TAMPA RED) - I LOST MY LITTLE WOMAN/ MY OWN TROUBLES		VI 20-2353	N
47.	" - CHICAGO BREAKDOWN/ IF YOU EVER CHANGE YOUR WAYS		VI 20-2910	M
48.	BUD & JOE BILLINGS - SLEEPY RIO GRANDE/ WHEN IT'S SPRINGTIME IN THE ROCKIES		VI V-40088	E
49.	RALPH BINGHAM - GOLDSTEIN BEHIND THE BARS/ MRS. RASTUS JOHNSON AT THE WEDDING		VI 18231	N
50.	BLIND BOY FULLER - SHE'S A TRUCKIN' LITTLE BABY/ SCREAMING AND CRYING BLUES		CO 37155	M
51.	CONNIE BOSWELL - SOMEDAY YOU'LL FIND YOUR BLUEBIRD/ ANGEL		DE 2987	N
52.	" - CHARMING LITTLE FAKER/ LUMMI ALLA ZINGEN		DE 3100	N
53.	" - AMAPOLA/ YOU FORGOT ABOUT ME		DE 3631	N-
54.	BUSTER BENNETT BAND - JERSEY COW BOUNCE/ GOT TOO MUCH INSURANCE		CO 37273	M
55.	" - MELLOW POT BLUES/ SIGNIFYING WOMAN		CO 37346	E

* THOUSANDS OF HARD TO FIND RECORDS FROM 50¢ TO \$1.00 - ASK FOR LISTS *

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AUCTION

RECORD COLLECTOR'S EXCHANGE
1227 N. Jackson St., Fresno 2, California

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RECORD COLLECTOR'S EXCHANGE
1227 N. Jackson St., Fresno 2, California

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208. AL JOLSON - THERE'S A RAINBOW 'ROUND MY SHOULDER/ SONNY BOY	BRE 3879	N
209. " - MR. RADIO MAN/ HOME IN PASADENA	BR 2582	E-
210. JONES & HARE - YOU TELL HER I STUTTER/ (I. KAUFMAN) WHEN THE LEAVES COME -	VO 14459	E
211. ISHAM JONES ORCH. - THAT CERTAIN PARTY/ PADDLIN' MADELIN' HOME	BR 2994	E
212. " - NEVER AGAIN/ UNFORTUNATE BLUES	BR 2577	E
213. " - DALLAS BLUES/ CHINA BOY	VI 24649	E
214. " - WHO'S SORRY NOW/ SWINGIN' DOWN THE LANE	BR 2438	E
215. " - ALABAMA BOUND/ INDIAN LOVE CALL	BR 2789	E
216. HAL KEMP ORCH. (JANET BLAIR, VOC.) - YOU'RE THE ONE/ I CAN'T REMEMBER TO FORGET-	VI 27261	E+
217. " - SUNRISE SERENADE/ IF IT'S GOOD	VI 26215	E+
218. BRADLEY KINCAID - FOOTPRINTS IN THE SNOW/ THOSE PRECIOUS LOVE LETTERS	MA 6011	E
219. CARLO KRAHMER'S CHICAGOANS - ORIGINAL DIXIELAND ONE STEP/ BLUIN' THE BLUES ESQUIRE	10001	N-
220. DOROTHY LAMOUR - IT HAD TO BE YOU/ I GOTTA RIGHT TO SING THE BLUES	HMV B9098	N
221. LANIN'S FAMOUS PLAYERS - THE SHIEK/ JUST A LITTLE LOVE SONG	GE 4820	E
222. FRANCES LANGFORD - PASSING FANCY/ TIME ON MY HANDS	MY 5095	M
223. " - BETWEEN THE DEVIL AND THE DEEP BLUE SEA/ AM I BLUE	DE 2747	N-
224. GEO. LEMAIRE & REX VAN (COMEDIANS) - THE BLACK JACKS (PTS. 1 & 2)	VI 21054	N
225. TED LEWIS BAND - SHOW ME THE WAY/ NOBODY LOVES YOU LIKE I DO	CO 241-D	E
226. " - BO-LA-BO/ (KENTUCKY SERENADERS) VENETIAN MOON	CO A2895	E
227. " - SAN/ SHE'S EVERYBODY'S SWEETHEART	CO 122-D	E
228. " - NEW ST. LOUIS BLUES/ MY MAMA'S IN TOWN	CO 697-D	E
229. " - I LOVE YOU SUNDAY/ HULA BLUES	CO A3306	E
230. LIGHT CRUST DOUGHBOYS - SWEET SALLY/ ZIP ZIP ZIPPER	OK 06594	E
231. " - FIVE LONG YEARS/ WON'T YOU WAIT ANOTHER YEAR	OK 06286	E
232. LULUBELLE & SCOTTY - HONEY BUNCH/ IMAGINATION	MY 6414	E+
233. JIMMIE LUNCEFORD ORCH. - THE JIMMIE'S/ I NEED A LIFT	MA 1060	N
234. " - JAY GEE/ SIT BACK AND REE-LAX	MA 1053	M
235. " - THEM WHO HAS - GETS SHUT OUT	MA 1077	E
236. THE MADHATTERS - JUST AN ECHO IN THE VALLEY/ I CALLED TO SAY GOODNIGHT	BB B5026	E
237. THE MADRIGAL SINGERS - THE QUILTING PARTY/ JINGLE BELLS	CO 320-M	M
238. MAINER'S MOUNTAINEERS - YODELIN' MOUNTAINEER/ WHAT'LL I DO WITH THE BABY-O	KI 538	N
239. " - BIG BALL'S IN TOWN/ JOHNSON COUNTY BLUES	KI 622	E
240. WINGY MANONE ORCH. - (KAY STARR, VOC.) IF I COULD BE WITH YOU/ TIN ROOF BLUES	REM 23005	N-
241. " - DO RIGHT MAN/ GET YOUR KICKS ON ROUTE 66	FS 1126	N
242. JOE MARSALA SEPTET - SLIGHTLY DIZZY/ EAST OF THE SUN	MC 344	N
243. FREDDIE MARTIN ORCH. - BELIEVE IT BELOVED/ DANCING WITH MY SHADOW	BR 7368	N
244. " - LOVE PASSES BY/ EV'RYTHING'S BEEN DONE BEFORE	BR 7395	N
245. " - MY FUTURE STAR/ YES TO YOU	BR 7312	N
246. " - ON THE BANKS OF THE WABASH/ MY GAL SAL	VI 27878	N
247. " - WHY DON'T WE DO THIS MORE OFTEN/ PIANO CONCERTO IN BFLAT-BB	11211	E
248. MEMPHIS FIVE - WALK JENNY WALK/ LAST NIGHT ON THE BACK PORCH	CO 7-D	E
249. MEMPHIS SLIM (& QUARTETTE) - KILROY HAS BEEN HERE/ DARLING I MISS YOU	MIRACLE 102	N
250. EDDIE MILLER'S ORCH. - SHE WORE A YELLOW RIBBON/ PART TIME SWEETHEART	RAINBOW 80033	E
251. LUCKY MILLINDER ORCH. - WHO THREW THE WHISKEY IN THE WELL/ SHIPYARD SOCIAL	DE 18674	E
252. MODERN MOUNTAINEERS - I STILL THINK OF YOU/ A PRISONER'S ADIEU	BB B9029	E
253. BILL MONROE BLUE GRASS BOYS - KENTUCKY WALTZ/ ROCKY ROAD BLUES	CO 36907	E
254. " - HEAVY TRAFFIC AHEAD/ ALONG ABOUT DAYBREAK	CO 20595	E+
255. PATSY MONTANA - I'LL BE WAITING FOR YOU/ SHY ANNE FROM OLD CHEYENNE	DE 5947	E
256. MONTANA SLIM - IT IS LATER THAN YOU THINK/ THERE'S A LOVE KNOT IN MY LARIAT	VI 20-2766	E
257. " - I'M THINKING TONIGHT OF MY BLUE EYES/ PUT MY LITTLE SHOES AWAY	BB B9032	E
258. HELEN MORGAN - CAN'T HELP LOVIN' DAT MAN/ BILL (FROM ALBUM P-102)	VI 27681	N
259. ARTHUR MOSS & ED FRYE (COMEDIANS) HOW HIGH IS UP (PTS. 1 & 2)	VI 19081	E
260. BENNIE MOTEN'S K. C. ORCH. - SOUTH/ SHE'S NO TROUBLE	VI 24893	N-
261. OZZIE NELSON ORCH. - MAMA DON'T ALLOW IT/ MRS. ASTOR'S HORSE	BR 7580	N-
262. " - DR. HECKLE AND MR. JIBE/ CHRISTMAS NIGHT IN HARLEM	BR 6861	N-
263. " - I'M NOBODY'S BABY/ MISS JOHNSON PHONED AGAIN TODAY	BB B10722	E
264. GERTRUDE NIESEN - I'M A BIG GIRL NOW/ LEGALIZE MY NAME	DE 23499	N-
265. RAY NOBLE ORCH. - TIGER RAG/ JAPANESE SANDMAN	VI 24577	E
266. " - WHO WALKS IN WHEN I WALK OUT/ (J. JACKSON ORCH) PLAY TO ME	VI 24594	E
267. " - SIERRA MADRE/ TWO LOVES HAVE I	CO 38026	N
268. " - THOSE THINGS MONEY CAN'T BUY/ I'LL DANCE AT YOUR WEDDING	CO 37967	N
269. " - TURKISH DELIGHT (PTS. 1 & 2)	VI 20-2880	M
270. DONALD NOVIS (& VENUTI) - WHAT A DIFFERENCE A DAY MADE/ ROSE COLORED GLASSES	TO 584	N-
271. " - WISHING/ IF I HAD MY WAY	TO 580	N-
272. " - LILI MARLENE/ TIPPERARY	TO 586	N-
273. PHIL NAPOLEON MEMPHIS FIVE - SISTER KATE/ DIXIELAND IS HERE TO STAY	CO 38782	E+
274. ZELMA O'NEAL - CAN'T HELP LOVIN' DAT MAN/ VARSITY DRAG	BR 3864	E
275. JAN PEERCE - WHAT IS A BOY/ BECAUSE OF YOU	VI 10-3425	E+
276. " - BECAUSE/ BLUEBIRD OF HAPPINESS	VI 10-1454	E
277. BEN POLLOCK ORCH. - FROM NOW ON/ YOU'VE MADE ME HAPPY TODAY	VI 22158	E+
278. DICK POWELL - HAVE YOU GOT ANY CASTLE'S BABY/ MOONLIGHT ON THE CAMPUS	DE 1430	E
279. " - YOU'VE GOT SOMETHING THERE/ LOVE IS ON THE AIR TONIGHT	DE 1431	E
280. ARTHUR PRYOR (TROMBONE SOLO) OH DRY THOSE TEARS/ (CORINNE MORGAN)	VI 16800	N
281. PRYOR'S BAND - WHISTLER AND HIS DOG/ WARBLER'S SERENADE	VI 19869	E
282. " - NATIONAL EMBLEM MARCH/ GARDE DU CORPS MARCH	VI 17957	N
283. " - YANKEE SHUFFLE MARCH/ OUR DIRECTOR MARCH	VI 16795	N-
284. " - HAPPY DAYS MARCH/ TEDDY BEAR'S PICNIC	VI 16001	E
285. RILEY PUCKETT - IT'S A SIN TO TELL A LIE/ WHEN I GROW TOO OLD TO DREAM	BB B8483	E

RECORD LABEL ABBREVIATIONS

AA DOUBLE A	EB EDISON BELL	MA MAJESTIC	TE TEMPLE
AB ABBEY	ED EDISON	MC MACGREGOR	TC TECHNICHORD
AC ARCADE	EL ELECTROLA	ME MELOTONE	TF TELEFUNKEN
AJ AJAX	EM EMERSON	MGM METRO-GOLDWYN-	TH THEME
AL ALADDIN	EP EPIC	MAYER	TM TREASURY OF MUSIC
AM AMERICAN MUSIC	ES ESSEX	MN MODERN	TO TEMPO
AO APOLLO	EX EXCELSIOR	MO MONARCH	TP TOPS
AP APEX		MP MASTERPIECE	TR TRIANGLE
AR ARTIPHON	FB FABLE	MS MASTER	
AS ASCH	FE FEDERAL	MU MUSICRAFT	UHC UNITED HOT CLUBS
AT ATLANTIC	FL FLIP	MW MONTGOMERY WARD	UN UNITED
AU AUTOGRAPH	FO FONOTIPIA-ODEON	MY MERCURY	UP ULTRAPHONE
AV AEOLIAN VOCALION	FR FORTUNE		UQ UNIQUE
	FT FONOTIPIA	NB NASHBORO	UZ UNIVERSAL ZONOPHONE
	FS FOUR STAR	NS NORDSKOG	
BA BANNER			VC VITA-COUSTIC
BB BLUE BIRD	GE GENNETT	OD ODEON	VI VICTOR
BC BROADCAST	GG GREY GULL	OK OKEH	VJ VEE-JAY
BE BEACON	GL GENERAL	OP OLYMPIA	VO VOCALION
BL BERLINER	GR GRAMOPHONE	OR ORIOLE	VR VARIETY
BN BLUE NOTE	GT GAMUT	OX OXFORD	VS VARSITY
BP BRUNSWICK POLYDOR	GV GROOVE		VT VELVETONE
BR BRUNSWICK	GTJ GOOD TIME JAZZ	PA PATHE	VX "X" (VICTOR)
BS BLACK SWAN		PD POLYDOR	VY VICTORY
BT BELTONA	HA HARMONY	PE PERFECT	
BW BLACK & WHITE	HC HOMOCHORD	PG PROGRESSIVE	WA WALDORF
BY BROADWAY	HG HARMOGRAPH	PK PEACOCK	WI WING
	HI HICKORY	PL PEARL	
CA CAMEO	HMV HIS MASTERS VOICE	PM PARAMOUNT	ZO ZONOPHONE
CC CRESCENT	HW HIT OF THE WEEK	PP PARLOPHONE	
CD CADENCE	HRS HOT RECORD SOCIETY	PR PRO MUSICA	
CE CASTLE	HY HOLLYWOOD	PU PURITAN	
CF CLEF			
CH CHAMPION	ID IDEAL	QU QUEEN	ABBREVIATIONS USED
CI CIRCLE	IM IMPERIAL		TO IDENTIFY
CL CLARION		RE REGAL	NATIONALITY OF RECORD
CM COMMODORE		RH ROBIN HOOD	
CO COLUMBIA		RO ROMEO	A ARGENTINIAN
CN CROWN	JB JAMBOREE	RU ROULETTE	AU AUSTRALIAN
CP CAPITOL	JE JEWELL	RY ROYALE	B BRAZILIAN
CQ CONQUEROR	JL JAZZ INFORMATION	RZ REGAL-ZONOPHONE	C CANADIAN
CR CORAL	JM JAZZ MAN		CZ CZECHOSLOVAKIA
CS CHESS	JU JUBILEE	SA SOLO ART	D DANISH
CT CORONET		SB SONABEL	E ENGLISH
CX CLAXTONOLA	KA KAPP	SD STARDAY	F FRENCH
	KB KNICKERBOCKER	SG SIGNATURE	G GERMAN
DD DEED	KI KING	SI SILVERTONE	H HOLLAND
DE DECCA	KN KEYNOTE	SO SONORA	I ITALIAN
DI DIVA		SS SAND & SAGE	J JAPANESE
DO DOMINO	LI LINCOLN	ST STANDARD	M MEXICAN
DP DECCA POLYDOR	LY LIBERTY	SP SPECIALTY	R RUSSIAN
DS DISC	LO LONDON	SU SUNSHINE	S SWEDISH
DT DOT		SW SWING	SP SPANISH
DX DELUXE		SY SAVOY	SW SWISS
DY DERBY			

RECORD CONDITION CODE

- M (MINT) Absolutely new and unplayed. Original finish.
- N (NEW) Listening quality equal to an unplayed record. Original finish without visible or audible wear.
- E (EXCELLENT) Very low, uniform surface noise. No distortion.
- V (VERY GOOD) Moderate amount of surface noise and light foreign noises. No distortion.
- G (GOOD) Surface and foreign noises about equal. Slight distortion; music more prominent than noises.
- F (FAIR) Surface noise, foreign noises and music about equal. Considerable distraction.

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